THE WEEKLY MAGAZINE 10 CENTS

JAZZ INFORMATION

VOLUME ONE APRIL 19, 1940 NUMBER 29

COLEMAN, MARSALA RECORD FOR GENERAL

New York. -- Bill Coleman, outstanding colored trumpet player recently returned from Egypt, made his first American recordings in five years on a session inaugurating a new series of jazz connoisseurs' recordings for the General Record Company.

The combination, which will be known as Joe Marsala and his Delta Four, included Pete Brown on alto, Marsala on clarinet, Carmen Mastren on guitar and Gene Traxler on bass.

Sidney Bechet's protegee, Dell St. John, was featured as blues singer on the date. Originally discovered by Bechet, she was featured last year with Benny Carter's band and is currently with Edgar Hayes.

Two ten-inch blues were recorded: "Wandering Man Blues" and "Salty Mama Blues", also a twelve-inch blues, "Three O'Clock Jump", which will be coupled with an original, "Reunion In Harlem". The sides will be released in the General catalog in May.

BECHET, BUNN OUT ON BLUE NOTE

New York. -- Blue Note Records this week released the two discs by Sidney Bechet's Blue Note Quartet which were recorded late last month.

The records, which feature the playing of Bechet, Teddy Bunn, Pop Foster and Sidney Catlett, are "Lonesome Blues -- Dear Old Southland" and "Bechet's Steady Rider -- Saturday Night Blues". The first is a twelve-inch disc. "Saturday Night Blues" is the slow blues originally titled "Blues At Dawn".

Next Blue Note releases are to be two ten-inch pairs of guitar solos by Teddy Bunn. These are "King Porter Stomp -- Bachelor Blues" and "Guitar In High -- Blues Without Words". The second side named on each coupling has a vocal by Bunn.

Chicago

Chicago, April 16. -- Charlie Segar, at Tony's 909 Club on Rush, will play hot if you ask him. But ask for it, otherwise the evening will be round after round of accompaniments for hits of the month sung by off-key blondes.

Sometimes the near-hot is amusing enough. Try the little pianist with the profile and stature of

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SOLO ART RELEASES LOFTON, JOHNSON

New York. -- The newest release on Dan Qualey's Solo Art label is a pair of piano solos by Pete Johnson of Kansas City, now playing at Cafe Society here.

The new titles, "Climbin' And Screamin'" and "How Long How Long", were recorded at the same time that Johnson made four other solos previously issued by Solo Art. "Climbin' And Screamin'" is a fast boogie woogie number; "How Long" is the familiar blues.

Next to be issued on the exclusive piano solo label are "Streamline Train" and "Had A Dream", two originals by Cripple Clarence Lofton. Cut last year by Lofton, one of Chicago's most famous blues pianists, they are not only his first piano solos, but his first recorded work in many years.

NEW TOMMY DORSEY PERSONNEL

New York. -- Finishing a week at Shea's, Buffalo, Tommy Dorsey's orchestra went out on the road with personnel radically changed since shifting began on his last tour.

The band now includes: Ray Linn, Bunny Berigan, Jimmy Blake, Johnny Billiard, trumpets; Dorsey, Les Jenkins, George Arus, Lowell Martin, trombones; Hymie Schertzer, Freddie Stulce, Johnny Mince, Don Lodice, Paul Mason, saxes; Joe Bushkin, piano; Cliff Dailey, bass; Buddy Rich, drums.

CLUB TO LIST ALL DISCS IN PHILLY

Philadelphia, April 15. -- The Philadelphia Hot Club held a very successful meeting Tuesday evening, April 9. In addition to an exciting record session, a decision was made which should be sensational news to everyone interested in hot records.

Meeting at 8:30, the club spent two happy hours listening to rare Armstrongs from Larry Mallery's fine collection. He played them in chronological order, setting each one off with an interesting comment. Larry is on the committee, with George Piersol and Walter P. Wilson, Jr., which is arranging a jam session to be led by the club's honorary President, Sidney Bechet.

Climax of the evening was the club's enthusiastic acceptance of a proposal, read by chairman Roy C. Mitchell, to compile a complete list of all hot records in the

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MUGGSY AND BECHET REPEAT FOR HRS; WILLIAMS BLUE FIVE ALBUM PUT OFF

New York. -- In a repeat session last week, the "Bechet-Spanier Big Four" completed two more twelve-inch discs for the Hot Record Society's "Original" label.

The quartet, which includes Sidney Bechet, Muggsy Spanier, Carmen Mastren and Wellman Braud, waxed "That's A Plenty", "If I Could Be With You", "Squeeze Me", and "Sweet Sue".

These are to be issued soon. The first two records of the same group should be available when this appears in print.

Meanwhile the proposed HRS album of rare Clarence Williams Blue Five reissues, featuring Bechet with Louis Armstrong, has been postponed indefinitely.

Plans for the album, which was scheduled for release April first, ran into legal difficulties.

VOCALION LABEL CHANGED TO OKEH

New York. -- At the end of this month the Columbia Recording Corporation's thirty-five cent record will change its name from Vocalion to Okeh.

Both are historic names in jazz records. Vocalion, now to disappear, was founded by the Aeolian Company more than twenty years ago, and later passed into the hands of Brunswick. The Okeh label, on which so many of the classics of jazz originally appeared, was an independent product for years. Finally absorbed by the interests which are now Columbia, it was discontinued several years ago.

New York

New York, April 17. -- Joe Marsala has finally obtained his release from the Music Corporation of America, and is free to go ahead with the larger band he has been rehearsing while his small group played at the Fiesta. Piano with the group now is Don Girard, brother of Mrs. Marsala.

Jimmy MacLin, guitarist, joined Sidney Bechet at Nick's, replacing Bernard Addison. MacLin is an alumnus of the Eldridge, Jimmy Johnson, Billy Hicks and other bands.

Muggsy Spanier still in town -- his booking at the Look Out Club in Cincinnati either indefinitely postponed or off entirely. Trom-

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JAZZ INFORMATION

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COLLECTORS' ITEMS

Robert Quinlisk of Briarcliff, N. Y., sends an interesting letter which we reproduce in full:

"Those of your readers who have been interested in race pianists have undoubtedly discovered the Bluebird recordings of Joe Pullem, on which a fine pianist accompanies the vocal.

"Two of Pullem's early records were backed by two versions of Rob Cooper's 'West Dallas Drag', the Pullem side being 'Black Gal Blues'. Although Cooper is an excellent pianist (his two solos are a sort of Texas version of Pinetop's Boogie Woogie), I do not believe he is the accompanist for Joe Pullem.

"Recently I came across a Decca race record, 7048, by Joe Bullem. The number was 'Black Gal Blues'. The vocalist closely resembles Joe Pullem, and the similarity of name and tune, plus the resemblance in the voices, leads me to believe this is the same man. The piano accompaniment possibly is the same also.

"Another accompanist for Pullem, Andy Boy, is to my mind the best race pianist I have ever heard. He has made several sides for Bluebird accompanying his own vocal, besides the records with Pullem. His style on straight numbers (a sample of which is Pullem's 'Dixie My Home', Bluebird 6298) is reminiscent of Fats Waller at his best, plus a full, barrelhouse right hand. On blues, he is like no one I know, playing with great feeling and imagination.

"Under his own name he has recorded: 'Evil Blues -- Too Late', Bluebird 7075; 'Yello Gal Blues -- Out Of Line Blues', 6940; 'Houseraid Blues -- Church St. Blues',

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READERS' COMMENTS

Winnetka, Ill.
March 28

Dear J. I. Readers,

Did you know that there is a very sad situation? You guys who are in that select (and all too small) group of jazz lovers are being gypped out of some fine records because of the indifference of the public to what is true, fine, and stirring jazz. It has always been so, but why don't we do something about it? It has been a fact for years that the real stuff doesn't "go over", and here's what we're driving at.

The best jazz is, admittedly, created at jam sessions. We know of one such impromptu group, which we call the "Ashcraft outfit". It includes Jimmy MacPartland, cornet; Orm Downes, drums; Squirrel Ashcraft, piano; Joe Rushton or Spence Clark on bass sax; Rosy McHargue, clarinet; Bud Wilson, trombone; and Howard Kennedy, guitar -- as fine a band as has ever gotten together.

They are also fortunate enough to have a recording machine which they use (when it works) in making some of the most inspiring, spontaneous, and beautiful records we have ever heard. When we asked why they couldn't get some of them released, we were told: "Who knows that Rosy McHargue plays one of the finest clarinets in the country, that Downes is such a wonderful drummer" (both with Weems' band), "and who has heard of Clark or Rushton? The only one with a name is Ma rtland."

There are probably many such sessions, that have been set down in wax, but not for you to hear. (You couldn't find a better outfit than the Ashcraft gang, though.)

Well, we just thought we'd let you in on what you're missing, and also try and wake you up to the fact that there are McHargues, Rushtons, and MacPartlands whose great jazz ability is going unappreciated. Instead of moaning about the glorious "old days" and confining yourselves to the old records alone, why don't you demand to hear the many "immortals" who are around today?

The Swing Circle of Winnetka.

Carlisle, Pa.
April 6

To The Editor:

Fred R. Miller takes some well-aimed shots (from camouflage) at some well-deserving targets, such as the obnoxious "jazz snobbery" of those misguided music-lovers who probably rank their preferences in breakfast foods to the third decimal place, and who insist that all shadows have sharp borders. And his plea for musicians who never learned to play an instrument is welcome. But why the spiteful crack at those who read Jazz Information for just that?

In the name of the Diety, don't turn J.I. into a collector's journal. Despite their documentary importance, records are only an imperfect substitute for the real thing, and their sole importance is the music on them.

Everybody seems to be advising your reviewer about his job, so I might as well get in my say. First, to those who seem to want a Goodman record criticized by the standards of other Goodman, Miller, and Barnet records, that sort of criticism can be found almost anywhere (Metronome, Down Beat). The great value of J. I. is that your reviewer has a different set of standards, one not elsewhere in print applied to the new releases, and one shared, with allowances for varying tastes, by quite a body of sincere lovers of hot music. If your critic leans a bit towards the tradition, at least he is honestly applying his own standards, and if you set him trying to please everyone, his opinions will become almost worthless.

Expressing music in terms of words is at best an inaccurate and strictly qualitative description, and a detailed discussion of a musical performance is correspondingly difficult. J. I.'s reviewer has been doing a good job in this respect, keeping his vocabulary constant in meaning and not often getting vague.

Despite its imperfections, Jazz Information is doing a wonderful job, and it's like a pillar of fire to us wanderers in the musical wilderness.

Gordon Rice.

Providence, R. I.
April 12

Gentlemen:

Here's my ideas on your magazine. The record reviews are excellent, and they save me a lot of checking trouble. The collector's items page is also fine. However, please cut down on the personal opinion art-

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NEW RECORDS

CHICAGO JAZZ ALBUM (Decca Album No. 121). Six 10-inch records.

EDDIE CONDON and his Chicagoans (De 18040, 18041) Friar's Point Shuffle -- Nobody's Sweetheart; There'll Be Some Changes Made -- Someday Sweetheart. Max Kaminsky, trumpet; Brad Gowans, valve trombone; Pee Wee Russell, clarinet; Bud Freeman, tenor sax; Joe Sullivan, piano; Eddie Condon, guitar; Clyde Newcomb, bass; Dave Tough, drums.

JIMMY MacPARTLAND and his Orchestra (De 18042, 18043) Jazz Me Blues -- China Boy; Sugar -- The World Is Waiting For The Sunrise. Jimmy MacPartland, trumpet; Bud Jacobson, clarinet; Boyce Brown, alto sax; Floyd Bean, piano; Dick MacPartland, guitar; Jim Lannigan, bass; Hank Isaacs, drums.

GEORGE WETTLING'S Chicago Rhythm Kings (De 18044, 18045) Sister Kate -- Bugle Call Rag; I've Found A New Baby -- Darktown Strutters' Ball. Charlie Teagarden, trumpet; Floyd O'Brien, trombone; Danny Polo, clarinet; Joe Marsala, tenor sax; Jess Stacy, piano; Jack Bland, guitar; Artie Shapiro, bass; George Wettling, drums.

Faced with the problem of reporting Decca's important venture into the field of self-consciously non-commercial jazz recordings, we venture to suggest first of all that the Chicago style has been so much abused by critics and musicians alike, so surrounded by misconceptions and stupid generalizations, that the average jazz novice uses the phrase without any clear idea of what he's talking about.

There is no need to review the countless misuses of the word "Chicago". The release of this album points clearly to the need for an authoritative reconsideration of both the word and the thing. This column, of course, is not the place for such an attempt, and we will be content with a few suggestions.

As the myth has it, a group of young white musicians, playing together in Chicago in the twenties, listened to the New Orleans bands, realized that their music was the real jazz, and took it over. This group, which included Frank Teschemacher and Muggsy Spanier among others talented in different degrees, developed a "Chicago style". The hot intonations and collective style of New Orleans were adapted to a new instrumentation, to new rhythm and new musical material.

This Chicago legend, like all such, has an element of truth. Undoubtedly a characteristic way of playing jazz, stemming from New Orleans style but different from it in several respects, did develop in Chicago in the twenties. Among those who played and recorded it were the white musicians who have become known as "the Chicagoans". Even as the myth says, this group included some great talents, and its records (more than a dozen sides, all with Tesch) include some of the finest jazz ever waxed by white men.

The best published account of the Chicago group, Charles Edward Smith's chapter on "The Austin High School Gang" in Jazzmen, ends with the blunt statement that "Chicago style went out with Tesch." That's true, if we think of Chicago style simply as the kind of music that a certain crowd played. The crowd drifted apart, and changed with the years. When some of them came together again, as they did in Bud Freeman's band and on the Commodore record sessions, they weren't playing that kind of music any more. A later generation of white Chicago musicians found other models to follow, and Chicago style was dead except for the talk about it.

George Avakian planned this album (and supervised two of the sessions), he writes, "to set down on wax once more a type of music played in the twenties" by the Chicagoans. Three pick-up bands were assembled for this purpose. The first included, under the name

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BLUE NOTE

SIDNEY BECHET'S BLUE NOTE QUARTET

SIDNEY BECHET ..... Clarinet and Soprano Sax
TEDDY BUNN ..... Guitar
GEORGE "POP" FOSTER ..... Bass
SIDNEY CATLETT ..... Drums

● No. 13 (12 Inch) | LONESOME BLUES / DEAR OLD SOUTHLAND | $1.50

● No. 502 (10 Inch) | BECHET'S STEADY RIDER / SATURDAY NIGHT BLUES | $1.00

TEDDY BUNN'S FIRST SOLO RECORDS

● No. 503 (10 Inch) | $1.00
KING PORTER STOMP — GUITAR SOLO
BACHELOR BLUES — GUITAR SOLO WITH VOCAL

● No. 504 (10 Inch) | $1.00
GUITAR IN HIGH — GUITAR SOLO
BLUES WITHOUT WORDS — GUITAR SOLO WITH VOCAL

NOTE

TEN WEST 47TH STREET NEW YORK CITY

ORIGINAL RECORD LABELS PART FOUR

By

William C. Love

- 51 -
1 - 121

- 53 -
All Original Dixieland Jazz Band on Aeolian-Vocalion

- 52 -
166 —

- 54 -
— 1020

- 55 -
1101 —

- 56 -

100 - 1650
7000 - 7377

- 57 -

1651 —
7413 —

- 58 -

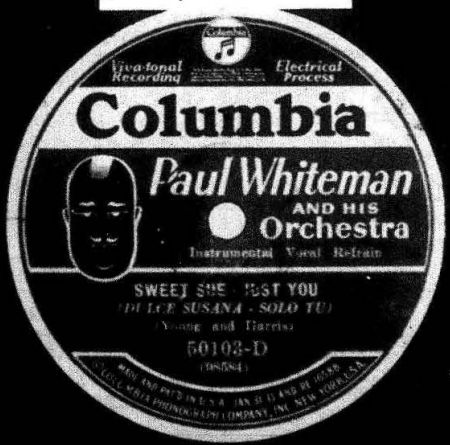
12000 - 13352
50000 - 60802

- 59 -

60908 —

- 60 -

Special label:
All Whiteman
on Columbia



- 61 -

Special label:
All Ted Lewis
on Columbia

- 62 -

Special label:
All Victor Re-
cord Society

ERRATA

March 29, Page 5: Brunswick label No. 34 should read, 3361 - 6111; No. 35 should read, 6120 - 6241.

April 5, Page 5: Victor label No. 50 should precede No. 49, as the captions indicate.

NEW RECORDS

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of Eddie Condon's Chicagoans, that group of Chicago men which is now located in New York: the actual personnel of Bud Freeman's orchestra, with the addition of Sullivan and Tough.

A second date, recorded in Chicago, included the two MacPartland brothers and one noted latter-day Chicagoan, Boyce Brown. Almost all the men on these two dates are still active in small jazz bands. For the third band, five big-time sideman headed a rather mixed combination. On all three sessions, the tunes chosen for recording were favorites of the old days. Almost all were also recorded in the twenties by the early Chicago recording bands; and so a comparison is made easy.

CONDON: This session, which shows signs of a deliberate attempt to recapture some of the mannerisms of the days gone by, was not strikingly successful; but it is distinguished by the fine playing of Dave Tough and Max Kaminsky. Maxie, who lost favor with some weathercock commentators when Muggsy returned to the hot scene, still has fine horn in him. Whether he is to be compared to Muggsy or not is quite immaterial. For this date, fortunately, he dropped the mantle of Bobby Hackett, which has ill-suited him, and sounds more like his old self. As for Tough, no argument is needed. When he's right — and it's a tragedy that it happens less and less often — he is superb.

Even though the aim was special these records have the distinct flavor of the Freeman band. The best side is "Friar's Point Shuffle", which resembles the old one only in that it, too, is a medium blues, played for drive. Kaminsky plays beautiful horn in the opening ensemble; Freeman loafs through some blues figures with his characteristic touch, Sullivan plays a quiet but rewarding chorus, and Pee Wee's good dirty clarinet solo is backed by Newcomb in the wrong places. The band comes in for the last two bars of every chorus, and supplies a cloudy all-in finish well supported by Tough and well led by Kaminsky in spite of one fluffed note.

"There'll Be Some Changes Made" is fairly fast, beautifully driven by Tough's drums, but still lacks the intense power which can come only from the horns. Solos are by Freeman (his best on the date), Sullivan, strong but a little sloppy, and Russell. The closing ensembles on these sides are designed, as Avakian points out in the accompanying leaflet, to duplicate the old powerhouse all-ins; but they emerge rather messy: strong, but tight and uneven.

"Nobody's Sweetheart" contains Kaminsky's only solo. Muted, it has great impact; especially with that cymbal behind it. "Someday Sweetheart" is dull; Sullivan, Russell, and Freeman solo, but nothing much happens.

MacPARTLAND: Turning from the Condon discs to these, we discover an agreeable freshness. Not a much more successful date, its general tone is far more satisfactory.

More interesting too, since the MacPartlands, Jacobson and Brown have long been absent from records. Jimmy MacPartland, of course, is still on the Bix kick; and he gets much closer to Bix than any living man. This was to be expected, and his style, regardless of how hot it may be, is well suited to neat, pleasing ensemble music. Jacobson evidently plays with Tesch in mind. On these sides, however, he sounds so unconfident that it's hard to tell whether or not his uncertain line and weak attack are due to mike-fright.

The great disappointment comes from Boyce Brown, whose reputation has been understandably but unduly inflated. Undoubtedly a fine musician, Brown has a superb command of his horn. But his improvisations are dreadful: uninspired technical meanderings of small melodic interest, sometimes phrased in a way which is far from hot. We hope sincerely that his bad showing is not a characteristic one.

With only seven pieces, the band is closer to the "Chicago" instrumentation than Condon's and Wettling's with their trombones; and the smaller ensemble makes a fairly good appearance. There are some lifeless spots where you long for the drive that never comes; but in the main these sides move nicely, even without being very hot.

The best side is "Jazz Me Blues" with its fine ensemble playing over a simple, rolling rhythm section. These boys haven't forgotten how to play breaks and stop time. Solos, on this most familiar tune, are about the best of the session. The other sides are all adequate, with Jimmy's solos all very Bix-ish, Jacobson's always promising more than they actually deliver, and Bean playing the most virile piano in the album. Brown's solo on "Sunrise" is particularly bad, as is the perfumed introduction.

WETTLING: On the third date, as we have said already, bigtime sideman predominated. Five of these eight are regular members of commercial orchestras, although they often take part in pick-up jazz bands and recording dates. These refined ex-Chicagoans play the most musicianly, and on the whole the prettiest, music in the album. In spite of weaknesses, these four sides alone are free from faults of taste.

O'Brien and Teagarden have long been absent from recordings of this kind, and we're grateful for the chance of hearing them. O'Brien is smothered in Krupa's band these days but he remains the best white jazz trombone, or second best — take your choice. There's better horn on these sides than Jackson T has waxed this year, anyway. Charlie Teagarden's line is a little too florid for the ideal lead, but his tone and ideas are hot. Two surprises are present in Polo and Marsala: the former, returning to his clarinet, does a surprisingly good job, possibly his best recorded work. With more dash and certainty in his playing he would have been entirely satisfactory. Marsala, turning to tenor sax, sounds amazingly like Freeman, although his tone is less harsh and he avoids Bud's cliches. The rhythm section is very good.

These eight men play together cleanly, and rather as if there had been no mention of "Chicago" style. "Sister Kate", played in an unusually slow tempo, begins with a full chorus of ensemble, slightly deliberate but still relaxed; a pleasant, light clarinet solo is superbly backed by Stacy. After Polo comes O'Brien's laziest trombone, then Jess at his most delicate, and last an all-in whose only fault is an excess of trumpet notes. Not a very exciting side, but one which makes very easy listening quite a few times.

"Bugle Call Rag" begins with an easy rock and keeps it up. Marsala's tenor, almost typically Freeman, precedes a trombone solo which is nothing less than sensational. Floyd's tone, phrasing and ideas are perfectly hot — and perfectly trombone. Less outstanding spots by Stacy and Polo lead into a smooth and tasteful closing ensemble, enlivened by a beautiful trombone break.

O'Brien stars again in "Darktown Strutters", coasting into his solo with one long tone. Charlie Teagarden's solo on this side, we might remark, is somewhat reminiscent of Muggsy; his weakness again appears in an otherwise good closing all-in. "I've Found A New Baby" is the least interesting side. It comes a little slower than you expect, and contains not a few quite dull spots. Don't forget to give George Wettling his usual large share of the credit for first-rate rhythm.

Conclusion: As luck would have it, none of these sessions clicks -- each one, from the musicians' point of view, should have been better. That's too bad; and in spite of it there's good playing on all of them. As for "Chicago style" -- well, it means something, in a way, to say a man's from Chicago (or New Orleans, or Kansas City). It places him, and usually tells you what to expect. But maybe some of the Chicagoans have been away from home too long.

Listen to the records on which some Chicago-trained men -- Muggsy Spanier, Rod Cless, George Zack, Don Carter -- played the best white jazz of the past year -- New Orleans style. Then go back a decade to the Chicago Rhythm Kings' Brunswick, on which another such group played probably the best white jazz of all -- Chicago style. Remember that collective jazz either comes off, or it doesn't -- and that a small band can improvise together, if it's that kind of a band, without being exciting or excited.

Realize that early jazz critics, confronted with a mass of records which hadn't yet been separated into categories, failed to recognize the significance of New Orleans (and blues), and overemphasized "Chicago style" greatly. Then come back to the Chicago jazz album, and you find a collection of three all-star white pick-up bands -- not bad, but nothing to be preserved in cotton. Our thanks to Decca and to George Avakian for the effort which produced this album.

BUDDY CLARK with Orchestra (Va 82-33) This Is The Beginning Of The End -- I Walk With Music. Marty Marsala, trumpet; Pee Wee Russell, clarinet; Brad Gowans, valve trombone; Bud Freeman, tenor sax; Jess Stacy, piano; Sid Weiss, bass; Morey Feld, drums.

This entirely commercial disc is worth noticing for the unusual accompaniment. The musicians are, however, entirely subordinated to the singer, and except for solos by Freeman and Marsala, and Stacy's piano backing, the band might be any group of studio men.

RENE FAURE (Va 8236) Little Rock Getaway -- Honky Tonk Train Blues. On these two interesting sides, Rene Faure, a piano player uncovered by Frankie Trumbauer, plays Meade Lux Lewis' "Honky Tonk" as a piano solo, and Joe Sullivan's "Getaway" in the form popularized by Bob Zurke with Crosby: as a piano solo with Trumbauer's orchestra. Faure is a pianist with talent, but evidently he has not integrated his ideas and technique to the point of playing music as distant from the Trumbauer idea as these two pieces are. His "Honky Tonk" is interesting, and he is even bold enough to introduce a few variations of his own, but compared to the original it's a mess. Faure lacks Meade's extraordinary ability to keep the beat during the complicated cross-rhythms of the "Honky Tonk".

He's not quite up to the Little Rock classic either, and rushes through it. A bad tenor chorus introduces the band's part. These sides are very thinly recorded.

DUKE ELLINGTON'S Orchestra (Vi 26-537) You, You Darlin' -- So Far, So Good. This record marks the return of Duke Ellington to recordings of commercial tunes by other composers than himself. The results are good commercials, but nothing out of the ordinary. Ivie Anderson sings "So Far, So Good" and a new singer, Herb Jeffres, delivers a pleasing sweet vocal on the other tune. A few short solos are unimportant.

FATS WALLER'S Rhythm (BB 10658) Oh! Frenchy -- Cheatin' On Me. Nothing new here: cute is the word, as always, for Fats' piano and singing, and if you like the word you may like the music. Gene Cedric is featured on tenor and clarinet.

COUNT BASIE (De 3071) Dupree Blues -- Red Wagon. Piano solos with Fred Green, guitar; Walter Page, bass; Joe Jones, drums.

This is the last, we hope, of the dull series of sterile solos by the Basie rhythm section. These pieces have shown, even more clearly than the Count's band records, that it takes more than a fine rhythm section to make up for a pianist with no left hand; especially when he confines his right-hand activities to pecking out an occasional note. We don't understand why this rubbish is tolerated by so many.

REX STEWART'S Orchestra (Vo 5448) "Fat Stuff" Serenade -- I'll Come Back For More. The first Ellington small-band record in several years to be issued under Rex Stewart's name, this was recorded some time ago. "Fat Stuff" isn't much, featuring Rex's muted horn and Bigard's clarinet in fast tempo. The other side, a pop composed by the Duke, Rex and guitarist Brick Fleagle, features one of Rex's astonishing displays of open-horn ability and a vocal by none other than former Ellington trumpeter Louis Bacon. The personnel of these sides is not at hand, but if it's Duke on piano we're rather surprised.

HARRY JAMES' Orchestra (Va 8231) Carnival In Venice -- Hodge Podge. Harry James has done it. "Carnival in Venice." To give credit where it's due, there are probably few trumpet players technically capable of such an amazing display of bad taste. Harold Mooney's "Hodge Podge", no relation to the Ellington number recorded by James on Columbia, is constructed on the theory that the riffs everybody has used must be good. James plays some nice, typically slurred horn.

WALTER DAVIS (BB 8393) Cotton Farm Blues -- Sundown Blues. The first side of Walter Davis' latest record shows his lazy, broken-left-hand piano to excellent advantage, and his singing is as good as ever.

BIG BLOKE (Va 6051) That's All I Think--Everybody Likes That Thing. Good as Walter Davis' piano playing is today, his older records are even better; and one of them now turns up on the mysterious list of Varsity race reissues. We have no explanation for this; but a comparison will show that "That's All I Think" is undoubtedly played, and probably also sung, by Davis. The piano on this side is rougher and more authentically flavored than his recent Bluebirds, and we advise followers of his work not to miss it. The coupling, a vocal duet by entirely different artists, gets an F rating. Master numbers, 18796 for "That's All", 15498 for the other.

IRENE SCRUGGS (Va 6050) My Back To The Wall -- You've Got What I Want. Two average blues by a good singer. First side has guitar accompaniment, second a mediocre piano.

SCRAPPER BLACKWELL (Va 6049) Hard Time Blues -- Back Door Blues. Two more good blues, well sung and with excellent guitar accompaniment. As usual they are reissues, the first dating back to early depression years.

THE SCARE CROW (Va 6046) I'm Long Gone -- Traveling Blues. "Traveling", with master number 16609, has the same sloppy band accompaniment as The Scare Crow's "Want Your Ashes Haule " (Varsity 6041, 16612); the reverse (16965) is a duet with piano accompaniment only. From the master numbers given, we assume it as proved that these race sides are being reissued with their original master numbers intast. But what is their source?

LEROY'S BUDDY, Bill Gaither (De 77-20) When My Woman's Lovin' Someone Else -- Old Fashioned Woman. These are pleasant blues; but not to be compared to the Chicago sides on which Leroy's Buddy has Honey Hill as piano accompanist. On this disc the backing is supplied by piano, drums and guitar, with the latter most prominent; and the singing is also less good than Gaither can do.

OLLIE SHEPARD'S Kentucky Boys (De 7716) Octavia Blues -- Hell Is So Low Down. Ollie Shepard's strong, breathy blues singing is always good listening, and his piano playing is simple and appropriate. The tenor sax on this session, identified only as "Pazzuza", plays well enough, but his style is a little too fluid for this kind of music. "Octavia" is a variation on the old telephone-call blues, which Ollie makes more individual by interpolating extra phrases between the standard blues lines.

BLIND BOY FULLER (Vo 05440) Three Ball Blues -- Blue And Worried Man. "Three Ball Blues" (the reference is to a pawnshop, where the man says "Two to one you don't get your things back out of here at all") is Blind Boy Fuller's best blues this year. The accompaniment, by Blind Boy's guitar, Sonny Terry's harmonica and incidental shouting, and Red's washboard, is as good as the rough Memphis style ever gets to be.

Chicago———

(Continued from Page 1)

Shadow and the name Lew, at the Croydon Bar on Rush. The guy has nervous fingers in the middle of his right hand, that give a player-piano tang to everything he does. And his singer has zip, pretty sweet.

Continuing: Horace Henderson, 5100 Club; Bud Jacobson, Cuckoo Club; Otis Starks, Walkathon at the Coliseum; Johnny Long, Swingland. Coming: Crosby, Blackhawk; Pollack, Panther Room; Hines, State-Lake Theatre.

Sammy Armato, formerly with Stan Jacobsen at the Chateau, ten miles north of Milwaukee, was called to join Woody Herman last week. Sammy was installed in his new chair, with clarinet and hot tenor, on a one-nighter in Tulsa.

With almost a year's solid booking ahead, Johnny "Scat" Davis has begun whipping a solid and permanent organization into shape. Nick Harper, formerly heading his own band in the midwest, was attached as manager-arranger-musical director, and five of Harper's best men taken into the Davis fold. Tenorman Johnny Zelner is expected to retain featured assignment under the new boss.

-- John Steiner.

COLLECTORS' ITEMS

(Continued from Page 2)

6858. With Joe Pullem, I only know of 'Telephone Blues' and 'Dixie My Home'; he may be on other Pullem records, however.

"Pullem's own records are (and I believe this is complete): 'Black Gal' (backed by 'West Dallas Drag'), Bluebird 5459; 'CWA Blues -- Cows See That Train', 5534; 'Black Gal No. 2 -- Women Oh Women', 5592; 'Mississippi Flood Blues -- Black Gal No. 3', 5844; 'Black Gal No. 4' (backed by 'West Dallas Drag No. 2'), 5947; 'Bedroom Blues -- Hattie Green', 6426; 'Telephone Blues -- Dixie My Home', 6298. There is also a band record that I have not heard, Bluebird 6314, Joe Pullem and his Orchestra, "Come On If You're Coming -- Swing Them Blues'.

"Another interesting race pianist appeared on Vocalion a year or so ago, Pinetop Burkes. His 'Shake The Shack', Vocalion 03895, is a poor imitation of Pinetop's Boogie Woogie, performed in a half-hearted manner. The other side, 'Mountain Jack Blues', however, is an excellent example of his sincere, vigorous playing. His other records are 'Sun Down Blues', Vocalion 04107, and 'Aggravatin' Mamma Blues', 03979.

"Awfully sorry about Frazier. He doesn't -- if you will -- know much about it. GET AWAY FROM THERE, BOY, FORE THE LABEL MAN GETS YUH!"

CLUB TO LIST ALL DISCS IN PHILLY

(Continued from Page 1)

hands of collectors in and about Philadelphia.

Obviously such a project, carried out in one of the great centers of hot collecting, is of great importance. At its completion, some of the valuable data obtained, and information about proposed trades, sales, etc., will be made available through the columns of Jazz Information.

-- Jerry Teague.

New York———

(Continued from Page 1)

bonist George Brunies of the Ragtime Band, by the way, is back in Biloxi.

Jimmy Dorsey's revamped trumpet section includes Nate Kazebier, Johnny Napton, and Shorty Solomon. Buff Estes, ex-Goodman sax, joined Ozzie Nelson. Vic Dickerson and Gene Simon, trombones with Count Basie and Benny Carter respectively, exchange chairs.

The Brick Club, now renamed the "47", still features Bud Freeman and Emperor Jones. Freeman leaves for the Hotel Sherman in Chicago on May 10.

Lloyd Rundling, trumpet player from Iowa who used to play with Tesch in Chicago, is in town waiting for his union transfer.

Race records made at Decca today were six sides by Frankie "Half-Pint" Jaxon and four by Lee Brown, all with the same band: Henry Allen, Rupert Cole (clarinet), Lil Armstrong, and Walter Martin (washboard).

Duke Ellington is the first colored band to play the Surf Beach Club in Virginia Beach, beginning August 4.

Charlie Barnet plays a return engagement at the 125th St. Apollo Theatre beginning Friday.

READERS' COMMENTS

(Continued from Page 2)

icles. It's far too easy for any loud-mouthed critic to break into print, as it is. And that includes my neighbor, George Frazier, whose latest effort is as cheap and uninteresting as the rest have been. Why not leave such stuff for the "Musician's Bible", which has been printing it for years?

Anyway, congratulations on your first six months of what will continue to be the best sheet of them all!

Richard E. Hale.

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